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entirely banished from the land, and deserves and will continue to deserve the tribute which is rendered to him in these delightful pages. G. L.

ON THE TEACHING OF VERGIL¹

My purpose in this brief paper is to discuss the teaching of the Aeneid in secondary schools.

As the study of this great poet should be continued in the college and even in the university, many a suggestion that might be offered in this connection is referred without discussion "to whom it may concern".

The scope of this paper is further restricted as a result of the conviction that the study of Vergil should precede that of Cicero; nay, I am persuaded that it should begin as soon as one or, at the most, two books of Caesar have been completed.

Much that I have to say will apply equally well to the teaching of other authors read in secondary schools, and it is ever to be kept in mind that in these preparatory years hardly more than a fair knowledge of the elements of the Latin language can or should be obtained by the student.

In secondary education the processes of the mind may be summed up in these two, namely, to comprehend a message and to pass it on. It would seem, then, that the two immediate results to be aimed at in the teaching of Vergil are, first, a reasonable understanding of the text and, secondly, an accurate translation of the same. Other valuable results will be secured, and those that are valueless or detrimental will be avoided, in proportion as these two aims are steadily kept in view.

It is an axiom, but paradoxically not always an "evident truth", that whatever does not materially help toward an intelligent understanding of Vergil may well be omitted, in view of the many matters which are important and which cannot become too familiar. Our pupils are not in danger of being over-trained in inflections. If we are to heed the cries for help from the colleges, we must do better than we have been doing in this matter. At the same time we must not lose sight of the fact that, though a pupil may inflect and parse a noun or a verb admirably, he is helpless if he does not know the various meanings of the form with which he is apparently so familiar. For instance, we all breathe more freely after a pupil has successfully negotiated a gerundive, but our experience is that this form is more likely to produce the effect intended by the sign at the railroad crossing, "Stop, look and listen". A large majority of such awkward pauses are due to the pupil's ignorance of the meanings of the form. It seems unfortunate that so many beginners' books and grammars state that "the meanings of the sub-

junctive are best learned by experience and are therefore omitted". By what process can this be accomplished, or through whose experience, unless it be that of the teacher? Why not state, for instance, that *amarem* means, 'I might love, I should love, I was loving, I loved, I did love', and then add that other meanings will be supplied by the teacher as they are needed? Now let the pupil memorize the meanings of all the tenses of the subjunctive to the extent that I have suggested, and he will have little trouble with this mood in Vergil. Exactly one-third of the subjunctives in the first book of the Aeneid must be translated by the English indicative. The proportion is larger in Caesar. Only one-tenth of the subjunctives in *De Bello Gallico* i. 40 may be translated in any other way.

If the pupil has a lively knowledge of the concrete significance of the inflectional forms, he does not need to know a large amount of syntax in order to be able to commence Vergil. Of course, he is now at the stage at which he should be acquiring a fair knowledge of the whole body of syntax, and this can be very conveniently accomplished by the aid of Caesar and Prose Composition (the latter preferably based on Caesar) two days each week. The other three days of the week are sufficient to maintain a healthy interest in Vergil, especially if periodically there be a review of a convenient number of lines, enough to occupy a whole recitation period, in which, while each pupil is called upon to take part, the teacher does a greater portion of the reciting.

In view of the discussion which has recently been going on in the matter of scansion, I pass over this subject rapidly. Indeed little can be said for scansion as an aid to the understanding of Vergil. Of course, its metrical form stamps it as poetry, especially to the pupil who has music in his soul, but if form is to be depended upon as a means of recognizing poetry, there is a more obvious criterion, namely, the schoolboy's definition of poetry as "that species of composition in which there are fewer words to the line, the same being more than usually disarranged". How to get pupils familiar with the 'swing' of hexameter verse is a problem of no mean dimensions. The old-fashioned singing school, wherein all took part, and the mistakes of individuals were rendered inconspicuous by the chorus, and the teacher's voice was heard when the chorus grew weak, offers suggestions toward a solution of this problem. To complete the analogy, Gleason's Gate to Vergil is an exceedingly useful antitype of the old tune book; and this, by the way, is only one of the good qualities of that excellent little book.

As an aid to the understanding of our author, a systematic use of pictures is, of course, recommended. I do not refer to the use of the stereopticon. This has its place, though, oftener than may be suspected, it is a source not so much of permanent enlighten-

¹ This paper was read at the meeting of The Classical Association of the Atlantic States, at Washington, D. C., April 25, 1908.

ment for the pupil as of pardonable vanity on the part of the instructor. The pupil in the secondary school does not remember stereopticon pictures, but he will remember pictures that he sees on the walls of the classroom and which are brought to his attention as occasion arises.

A moderate knowledge of classical geography is indispensable to the pupil if he is to have a clear grasp of the story. A short list containing no more than forty names is sufficient. This list should be displayed in the classroom and the location of the places should be mastered. They can then be used as bases for the location of other places.

School catalogues sometimes state among the aims in teaching Vergil that this author "is made the basis for a systematic study of mythology". This would seem to be a mistake. The Aeneid is no source-book for mythology. In fact, the source-book method, as applied to mythology in secondary schools, is of doubtful value, though, as a rule, to obtain knowledge at first hand is a useful educational process. But the student is now bending all his efforts to the understanding of the story of Aeneas, and he needs a systematic knowledge of mythology, limited though it may be, such as can be obtained from the study of a few chapters of a text-book on this subject. This is to say that Vergil is not to be treated as a help to the study of mythology, but that mythology is to be treated as a help to the mastery of Vergil. The same principle applies to history in connection with our author, and especially to quotations from English authors. In a majority of English quotations the light is a reflected light borrowed from the ancient author. The value of Ovid's *Metamorphoses* as a source of much information which is useful in the study of the Aeneid is similar to the value of Sallust's *Catiline* in the study of Cicero's *Catilinarian orations*. Portions of Ovid should be read, especially during the final review of Vergil. The objection to the use of Vergil as a source-book does not hold against a similar use of the *Metamorphoses*, as this poem is professedly a sort of systematic work on mythology. I find the portions that describe the creation of the world and the events in connection with the Trojan War quite useful and interesting to my pupils. It is to be regretted that Ovid seems doomed to disappear from the list of authors required for admission to college. Why not substitute it for the eighth and ninth books of the Aeneid?

Much that I have already said bears upon the second part of this paper, namely, the production of an accurate translation. For though, as we are told by persons high in authority, the text should be read and its meaning grasped *without translation*, yet the period which intervenes between the time at which the meaning is grasped and the time at which it crystallizes into unspoken words is so short as to be practically negligible. As soon as the pupil understands

the meaning, he is ready and anxious to translate accurately. Here a distinction must be made between an *accurate* and a *literal* translation on the one hand, and between an *accurate* and a *free* translation on the other hand. The pupil should be taught to place himself, as it were, between the Latin and the English, and, looking now this way, now that, in regard to a given construction, to note how each item is expressed in each language. Let me illustrate this by the dative of possessor. Here we have three items, one more, by the way, than most grammars hint at. These are, the possessor, the object possessed, and the verb. The possessor is expressed in Latin by the dative, in English by the nominative. The object possessed is expressed in Latin by the nominative (if the verb is finite), in English by the objective. The verb in Latin is *sum*, in English *have*, *own*, *possess*, *harbor*, etc. Having these facts well in hand the student will at once translate *Huic coniunx Sychaeus erat* by "she had a husband, Sychaeus", an accurate translation. It is unnecessary in this presence to mention the literal, but inaccurate, translation of this sentence. We need only imagine the free translation that William Melmoth or Professor Anthon would have given. Other illustrations at once occur, such as the purpose clause (in Latin, generally expressed by a connecting word and the subjunctive, in English, generally by the infinitive), means or instrument (in Latin, by the ablative alone, in English by *with* and the objective case), etc. Such a habit of looking both ways obviates misapprehension and develops power.

The reading to the class of extracts from prose and metrical translations is perhaps a harmless exercise and it may be made even helpful and inspiring, but the best practical example of the understanding and interpretation of the author is afforded by the teacher who is prepared to give in no uncertain manner an accurate rendering that bears the stamp of good English. Whenever in translating he finds an opportunity to give two different renderings, if he would avoid confusing the minds of most of his pupils, he will rigorously confine himself to one. But herein lies a great temptation.

A few words may be said concerning proper names in Vergil—not their pronunciation (a subject too vast and complex for finite minds to agree upon), but their English equivalents. To many a pupil, a capital letter as an initial of a noun or an adjective would seem to be a warning of disaster if he should have the temerity to look for the word in the dictionary; therefore he avoids this Charybdis, only to fall a victim to the Scylla of a slovenly monstrosity that sounds "something like it". This may be due partly to warnings against the too ready use of the dictionary and partly to inertia, but if from the beginning in the study of Latin, due emphasis is given to proper names, and if the pupil is required to de-

cline many of them as they occur, the number of these blemishes will be minimized. Proper names are too significant to be trifled with. One needs only to recall his embarrassment at some time in his life when he has been speaking either to some one, or about some one with whose name he was partly or wholly unfamiliar. Vergil did not in every instance use the name that he preferred, for considerations of prosody and other insurmountable obstacles sometimes confronted him, but generally his choice was free, and it should therefore be respected. When he says *Ilium* we should say 'Ilium', and when he says *Teuceria* we should not say 'Troy'. His desire to avoid monotony led him to use various names of the same person, place, or people, but not infrequently there is in a name that has been employed a special significance, which is wholly lost if the exact equivalent is not used. For instance, if Teucer insists on his descent from the Trojans, he may not convince King Belus, but if he says, "Even my name, Teucer, proves my descent from the ancient stock of the Teucrians", he will convince Belus and, what is better, the modern student. One of the most critical moments in the story of Aeneas is overlooked if the 'voice' on the island of Delos is addressed to the 'hardy Trojans'. When the name Dardanidae was heard they should have thought of Dardanus and of Italy whence he came, but no, they listened to the reminiscences of a childish old man, and because Crete was so near, they were wafted to the ancient shores of the Curetes, there to suffer from drouth and plague. I have occasionally used this episode as a text for a sermonette on the wisdom of paying attention and the folly of following the line of least resistance. It was the sly disposal of the weapons on the Strophades that gained for the band of Aeneas the epithet *Laomedontiadae*, sons of Laomedon the false, whereat, no doubt, stories of broken promises and of the vengeance of the gods and of a demigod recurred to their minds, as they will recur to the mind of the student, if he has been properly instructed. Proper names in Vergil and their significance would of themselves furnish material for a long paper, but I forbear.

Other points that suggest themselves in a discussion of the teaching of Vergil in the secondary school are here omitted either because of their minor importance or because of lack of time. In regard to all these, however, it is proper to say that a teacher of the Aeneid is to be applauded if after he has taught his class many things, there yet remain many other things that he has faithfully kept hidden.

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REVIEW

The Greatness and Decline of Rome. By Guglielmo Ferrero; translated by Alfred E. Zimmern. New York: G. P. Putnam's Sons (1907).

Vols. I and II. Pp. VI + 328; VI + 389. \$5.25 net.

Signor Ferrero is peculiarly fitted by his work in other fields to write a complete history of the Roman Empire. After beginning his career as the collaborator of Lombroso in *La Donna Delinquente*, he turned to the study of modern politics and economics, and, in his *L'Europa Giovane; Studi e Viaggi nei Paesi del Nord* (1897), discussed the industrial condition of the Latin races of Europe, and compared them unfavorably with England and Germany. The results of this training are apparent in the *Grandezza e Decadenza di Roma*, the first two volumes of which Mr. Zimmern has translated into English; for the author has not taken the standpoint of a mere chronicler of wars, or of a specialist on constitutional government, but has presented the development of Roman imperialism, as it was affected by the social and economic conditions of the ancient world.

Signor Ferrero begins his history with the death of Sulla, when the victories of the great Dictator in Greece and Asia had caused the wealth of the East to flow into Roman coffers, and thus inaugurated a new era of prosperity. "The new Italian bourgeoisie, composed of landlords and merchants, great and small, men of culture and ambitious politicians, had grown strong by means of speculation, trade, and education . . . and was ready to govern the Empire in the place of the old and enfeebled aristocracy"; this was the class which forced the vacillating Senate to decree the annexation of Bithynia, and to enter upon the new policy of imperialism. This new policy was inaugurated by Lucullus, who substituted a series of vigorous campaigns for the course of intrigue which the Senate had ever used in its dealings with the peoples of the Orient. He thus reduced one state after another, and in a few years was the arbiter of Asia. He failed, however, to realize that the character of his troops had changed with the times, and aspired to be the military martinet of the days of the elder Scipio. It was therefore easy for Clodius to arouse discontent in the soldiers of the army in Asia by comparing their hard lot with the advantages enjoyed by the veterans of Pompey.

Clodius, according to Signor Ferrero, was only the tool of Pompey, who had determined to secure for himself the position of Lucullus, and who, through his agents, the tribunes, used the financial situation to bring about the recall of his rival. It was with the idea of eventually obtaining the command of the army in Asia that he caused himself to be elected to conduct the war against the pirates, and his desire to secure a showy and speedy victory and the consequently superficial character of his conquests were due to this ambition. This view of Pompey's campaign seems to explain the fact that